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For Immediate Release

SEATTLE CHAMBER MUSIC SOCIETY ANNOUNCES
"EDUCATE YOUR EAR" LECTURE SERIES

The Seattle Chamber Music Society (SCMS) has announced its twelfth annual "Educate Your Ear" adult lecture series. The four separate lectures, presented by local musical experts, will be held on consecutive Monday evenings on *April 28, May 5, May 12, and May 19*. Lectures start at 7 PM and typically last 90 minutes.

All lectures are held in room 109 of Seattle's Sand Point Education Center (6208 60th Ave NE in Seattle – 2 miles east of the University of Washington campus), where parking is free and plentiful. Complimentary refreshments will be served. Cost of attending each lecture is \$12 or \$6 for students. A series of all four lectures is discounted at \$40. Call (206) 283-8808 for tickets to any lecture or an "Educate Your Ear" brochure. Tickets and information are also available online at www.seattlechambermusic.org.

2008 "Educate Your Ear" Spring Lecture Series

Monday, April 28th, Sean MacLean

The Not-So-Scary Fractal Geometry of Chamber Music

The early 20th century chamber musician Heinrich Schenker worked out a way to show the "unfolding" of music over time, and how to hear its surface as a quicker version of its underlying structure. Benoît Mandelbrot, the living father of fractal geometry, shows us a fern's uncoiling as an elegant equation you can write on a blackboard. Combining two approaches, we'll increase our ability to hear the lusty dialogues of chamber music beyond the moment-to-moment outbursts, and develop what Schenker called "Fernhören," or distance-hearing.

Sean MacLean is Afternoon Host at Seattle's Classical 98.1 King FM.

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Monday, May 5th, Eric Hanson

From Crisis to Crisis: Beethoven's Style Changes in Opp. 16, 53, and 110

The five major crises in Beethoven's life each had a profound effect on his compositional style. His Quintet, Op. 16, is modeled after the Viennese High Classicism of Haydn and Mozart. His "Waldstein" Sonata, Op. 53, forged in the crucible of his Heiligenstadt crisis, reflects his new, heroic style. The A-flat Piano Sonata, Op. 110, composed after an exhausting and protracted court case and the onset of total deafness, reflects Beethoven's need to reinvent himself, to find his way again.

Eric Hanson is Director of Instrumental Music, Seattle Pacific University.

Monday, May 12th, Sean Osborn

Not Just for Strings: the Role of Woodwinds in Chamber Music

When we hear the term "chamber music," we often think of strings. But flute and clarinet, although they produce an entirely different sound, play in the same range as violin. Composers occasionally incorporate wind instruments into chamber music pieces with strings, and there are a limited number of works that have been written exclusively for winds. This summer, SCMS is excited to present memorable chamber music pieces that incorporate woodwinds, from composers including Mozart, Beethoven, and Poulenc.

Sean Osborn is SCMS Festival Clarinetist and UW Faculty Member.

Monday, May 19th, Jonathan Dean

Feast for the Senses: The Flavors of Chamber Music

We talk about instrumental 'color,' but another metaphor would have each new instrument bringing its own 'flavor' to the ensemble. This summer we have several rich repasts full of instrumental flavors used in striking combinations. We'll learn how to better appreciate the individual flavor of each of the instruments, and to understand the basic ingredients common to all chamber music, whether string ensemble, wind ensemble, or—as you'll hear frequently this summer—piano four hands.

Jonathan Dean is Education Artistic Administrator, Seattle Opera.

SCMS' mission is to foster the appreciation of chamber music in our region by presenting performances featuring world-class musicians in accessible and inviting formats, with an emphasis on developing a broad-based sustainable audience through education and community outreach.

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